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Engl.

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DURHAM, N. C.

Poems Pickled in Anthological Brine

Famous poems have a ready-made audience with ready-made appreciations. If through a chance ignorance a reader comes innocently and freshly upon a famous poem, its reputation may subsequently bestill his first vibrant impressions, particularly if he teaches poetry, with the result that his first emotions toward the poem will readily be recalled but no longer be felt. Sometimes the immediate success of a fine poem—"Richard Cory," for example—keeps it from being read properly. Readers eventually exhaust the aesthetic possibilities of merely good poems; but a poem that is greatly good or even finely good is inexhaustible; and a failure in sensitiveness towards such a poem lies with the reader.

A peccant humour of the professor is a failure in sensitiveness towards anthological poems. Famous poems force their reputations and accepted meanings upon the unsure and the unwary teacher. And even if an experienced professor makes a careful study of the poem and actually experiences it deeply, his subsequent aesthetic perceptions into the whole poem, after teaching it a dozen times, may become as opaque as a native's glance at the lovely hills surrounding his town. We might mischievously inquire of a professor and of a critic which famous poems he still can read freshly and which he likes and interprets in accordance with the fashion, mainly because he himself has never studied or appreciated them closely.

It is not hard to find most of the reasons why we normally read anthological poems too smoothly. Often the famous lines in a poem roll so readily over our tongues and in our minds that we never analyze them quite. A mischievous inquirer can gather an enervating list of familiar quotations from Shakespeare that contain words with Elizabethan meanings that some of us have never learned and that have levels of meanings or just a plain meaning we have never really attended to. The surface meanings of many famous poems are often sufficiently interesting to keep even analytical critics from feeling their usual need to penetrate to closer meanings. Ideally, the professor and the critic should be able to listen with a third ear.

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THE HUMANISM OF THOMAS MANN

Thomas Mann's heroes share common fates: all are victims of the society to which they belong; most of them strive to overcome the conditions in which life has placed them; finally, they are, in most cases, overcome by decadence or the 'reality' of life. This can be proven by a glance at six of his best known short stories.

I

In **Little Herr Friedemann** Johannes suffers from a physical deformity which makes him an outsider; an outsider who retreats into his own private little world. He takes pleasure in the song of a bird, walks in the park, the fragrance of flowers. He tries to bury himself in the reading of books and in his love for music. He is convinced that he is doing everything humanly possible to overcome those conditions under which life has placed him. By retiring into an unreal, synthetic world of his own manufacturing and by blinding his eyes to the suffering and harsh reality of life it seems to this hero that he will escape these aspects of human existence. At least he feels this way up to his thirtieth birthday: "Well, so that is thirty years. Perhaps there may be ten or even twenty more, God knows. They will mount up without a sound or a stir and pass like those that are gone; and I look forward to them with peace in my heart."

Mann is not content to leave Johannes immune to that part of life he has deliberately avoided up to now. A coldly unemotional, coldly beautiful and heartlessly unsympathetic woman, Frau von Rinnlingen, now enters the story. Poor Johannes, highly emotional, is unable to overcome his feelings for this coldly beautiful symbol of the object of daemonic art.

For a time he struggles, even to the point of not paying her a visit when his sisters do. He decides to take a walk and retire into his special little world; but, about to embark on the pursuit of those things which have, up to now, been his whole life, Johannes changes his mind and pays Frau von Rinnlingen a visit.

From here on the story is devoted to the idea of deformity overcoming an individual. Friedemann is unable, in the end, to withdraw into his private world of escape—he faces reality in the cold, cruel

Frau von Rinnlingen (a sadist) who laughs in his face when he confesses love for her. He is reminded of his physical deformity—and of his inadequacy to meet life. A mirror is held up for this 'hero' to study himself in; he is stripped of everything save the actuality of his pitiful existence.

Since the sight is too much for him, he drowns himself. It is as if Mann were saying that in the reality of human society no true happiness can be found for an individual unless that individual can reconcile his aesthetic ideal of life with the reality of his life. If one is a dilettante and possesses merely the daemonic quality of the

(Please turn to page 6)

The Crapshoot Chronicle

or

How to Write Without Actually Writing

Lay 'em side by side (wrote Leonine). Impressions, episodes. Also words. Conjunctive school of writing, except no conjunctions. Avoid also articles—a, an, the. Roses, mothballs, ghost of dying clam on beach at noon, closet where good woman's dress has been stored. Horse-dung, lilacs. April. May. June. July. August. September. October. November. December. Writer never entirely sure mastered technique, continues to try. All a steer can do is try.

As youth had superior instruction in English composition, and certain other things best not noted here, from woman later revealed to be mistress of best friend. Retired, however. Hell on split infinitives, dangling participles, misplaced objects. Wasp-waisted, slim of limb and long of back like good race-horse. Turned out, as matter of fact, to be good race-horse; writer attempted enter her in Derby (Kentucky) but forced to scratch. No regrets. Never fail to do what you will fail to regret, or vice-versa.

II

Henrietta likes to awaken to the sound of running water, so it is not surprising that she has never bothered to have the toilet fixed. She first thinks she hears the murmur of long-departed friends sounding faintly behind the soft aqueous rush, and she is glad until she realizes that it is the

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THE CEA CRITIC

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LET'S SPEAK UP

At the Humanities Seminar in Amherst this July Sidney Sulkin, Associate Editor of *Changing Times*, described a paradox of our society: that the public at large is expected to provide economic support for an intellectual life it does not understand. American intellectuals, he stated, must do more to explain themselves to the man in the street.

A view apparently exactly opposite to this has not infrequently been expressed by CEA'ers in recent years, men who have been skeptical of the value of CEA encouragement of the Institute and other Humanities Center activities. "Don't ask us to justify ourselves to society; that isn't part

of our job" they have said.

Actually, these views aren't so opposite as they at first seem. Of course the scholar-teacher has a right to resent the implication that he should use his already overtaxed energy and time "selling" himself to the general public. Of course he doesn't want to stoop to the questionable tactics of the supersalesman or public relations man.

But this isn't what Sidney Sulkin had in mind. Defensiveness and self-justification aren't needed, nor is supersalesmanship, but rather clear and simple explanation. It was pointed out this summer that the European intellectual is better off than the American because he has succeeded in making his role better understood. He has not generally felt that speaking to a wide public was condescension, and he has thus successfully communicated an adequate picture of himself. The European "public image" of the intellectual is more favorable than the American.

In this country we need more informative and simple talk about what the scientists and humanists are really doing, more general work by first-rate specialists, more meeting of minds and people. The working man's picture of the intellectual can change over night, it has been pointed out, if he can learn to know just one man of letters who is straightforward, and talks good sense. Adult education certainly has a role to play too. It can even be said that a piece of specialist work isn't fully done, especially in the humanities, until the gist of it has been so expressed that any intelligent man can grasp its import.

Several years ago the MLA was urging foreign language teachers to get out before the community and talk about the value of foreign language study. Whether this drive was successful we do not know. But cannot we of the CEA do something more subtle: spread the notion that we should spend somewhat less time in the pleasant occupation of talking shop among ourselves and doing our research, and somewhat more reaching the masses who know us not, but assume that because they don't hear about our attitudes, we are indifferent or hostile; and because they don't hear about our accomplishments, we are really doing nothing at all?

L. E. H.

Joseph Prescott's "A Preliminary Checklist of the Periodical Publications of Dorothy M. Richardson" appeared in Wallace and Ross's *Studies in Honor of John Wilcox*, Detroit: Wayne State University Press, 1958.

Report of CEA Nominating Committee

President: John Ciardi, Rutgers Univ.

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Second Vice-President: Harry T. Moore,
Southern Illinois University

Directors (four to be elected):*

Charles M. Clark, American University
John Hicks, Stetson University

Thomas Marshall, Kent State University
Nathan Starr, University of Florida
Marvin Perry, Washington and Lee Univ.

Director for one year automatic for outgoing president: Henry W. Sams, University of Chicago.

*Candidate receiving fourth largest vote to fill unexpired term for Harry Moore.

Nominating Committee: Harry R. Warfel (Chairman), University of Florida; Lee E. Holt, American International College; William Watt, Lafayette College.

Extra names may be added to the ballot for directors and nominating committee by petition signed by ten members. These petitions must reach Amherst by October 22.

Fall Meetings

New England—1 Nov. at Harvard
Virginia- N. C.—25 Oct. at Washington
and Lee

Greater New York—18 Oct. at Newark
SCCEA—Oct.—with SCMLA

Why Not The CEA?

"Freshman Illiteracy and Professional Jeopardy," an article by Richard B. Hovey of Western Maryland College which appeared in the summer, 1958 AAUP Bulletin, was the opening address at the spring, 1957 meeting of the Middle Atlantic CEA in Washington. After summarizing the problems that face the freshman English teacher, Prof. Hovey appeals to the American professor to "take his case to the great public . . . If we do not," he warns, "by our default other groups will shape the future of higher learning in America. . . . The problem is to find some organ—some fighting heart—some organization whereby we professors can make these other values, if not loved and treasured, at least felt and respected by society."

The third annual membership mailing took place in September. Some 14,000 college English teachers received a brochure describing CEA and a letter inviting membership, written this year by Don Lloyd. Last year's was by Henry Sams, and the year before's was by John Ball.

The U. S. Government Printing Office, Washington 25, D. C., has available for 25 cents a report of 78 research projects in education carried out under the co-operative research program for which congress appropriated \$1,020,190.

A SYMPOSIUM OF COMMENTS

Since the publication of the Interim Report of the Committee on General Composition Standards, a considerable number of letters has been received. These letters contain such a wealth of suggestions and ideas that it has seemed advisable to share them with a larger audience. No editing has been done beyond elimination of redundancy; selection has been made on the basis of greatest range of ideas.

Donald A. Sears
Chairman, CEA General Composition Standards Committee

* * *

I should like to express general approval of the report of the Composition Standards Committee, and of course I commend especially the emphasis on language. My only suggestion is that when the final report is made it be written in strong and clear words. I dislike expressions like 'compositional skills' and would like to see 'good writing' substituted.

Here at San Jose . . . we have come to believe that composition is not itself a proper content: we cannot lecture profitably on the principles of composition three times a week for a semester. We find that if language and literature are not legitimized as content the freshman course tends to degenerate into what people nowadays call "buzz sessions" on such subjects as integration, modern art, and the dating problems of freshman girls. We deplore this trend and propose to reverse it.

Paul M. Roberts
San Jose State College

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Always it has been true that composition is neglected, partly because the teacher hardly knows what composition is and partly because he wishes to avoid labor.

I'm afraid it is only natural that the good composition teacher is, like a good business office clerk, left where he is because he saves others a lot of headaches.

Robert C. Rudberg
Upsala College

* * *

If the colleges continue to admit students who have not been adequately trained in high school, they may grant high status to the best staff in the world, and they still will not be able to carry out their proper function. I. A. Richards himself could not teach anything to some of the students who are now admitted to college. . . .

We are in a pickle because the two (composition and literature) have been divorced, because some of us don't really believe in the humanities and their efficacy in liberating the mind, but prefer to teach "the mass media of communications." . . .

How about a fifth question: Can the composition teacher write? English composition enjoys a unique position among academic subjects. No one would think of hiring a mathematics teacher who could not solve problems, but I know of only one chairman of an English Department who asks applicants to send him a sample of their writing. And if the composition teacher writes and publishes, as he should, he will be promoted.

C. F. Main
Rutgers University

* * *

The Committee is asking the right questions. All I hope is that the right answers will be found and acted upon.

W. George Crouch
University of Pittsburgh

* * *

Might I very gently suggest that your committee undertake to explore one further important area, namely, the quality of the composition and grammar textbooks in use in the secondary schools. Since I know a little about how manuscripts are purchased and how textbooks are sold, I rather wonder if it might not also be desirable for your committee to consider the development of specialized texts to overcome any deficiencies existing in particular areas of the country; for instance, the polyglot populations of New York City and

Chicago present teaching problems different than those presented by a more indigenous population such as that of Charleston, South Carolina.

Ruth M. Hume
Text Editor,
American Institute of Banking

* * *

I'm glad to see a responsible college group question the value of the present Ph.D. in English for the college teacher whose job in part is teaching composition. I think the whole doctoral program could be revised, and without selling out to the educationalists either. The prospective English teacher need not be taught how to teach composition, but he ought to be made to think in an intelligent and informed manner about the art of writing...

No matter how good you make the teacher, you can't improve his teaching of composition until conditions are such that he can do all the things a composition teacher should—and this means reading papers and conferring with students! A partial answer to this dilemma is publicity, and so whatever weight your committee could add to the general protest of other groups would be to the good.

A. LeRoy Greason, Jr.
Bowdoin College

* * *

The questions in the Committee's "Interim Report" seem to me good and pertinent; no one should dominate the rest.

Josephine Miles
University of California (Berkeley)
(Please turn to page 8)

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Poems Pickled in Anthological Brine
(Continued from page 1)

A professor should be grateful when students drop disturbing elements into the rhythm of his worn interpretations of famous poems. The sovereign remedy for the peccant humour is the hardest: to possess the poem thoroughly. Without stopping to argue the points here, I shall maintain that achieving a full aesthetic experience with an excellent poem requires a mind rich in its knowledge of the cultural situation (involving historical, biographical, critical, psychological, sociological and philosophical elements surrounding the poem)—all directed towards the poem itself, though such knowledge can of course endanger the experience; and that it takes an even richer mind to understand one's experience and to evaluate the poem critically. But there are too many great poems to be mastered, even by a heroic teacher of poetry; and the professor must generally rely on more common remedies, which can provide an adequate if incomplete mastery and can help him sustain his sensitiveness towards a poem.

Merely by looking at nature, for example, one can sometimes see into a well-known image smoothed out through time and repetition. I had often read with vague pleasure Wordsworth's "The winds that will be howling at all hours,/And are up-gathered now like sleeping flowers." It was only recently that some winds moving loudly across a wooded hill in the Buffalo Valley and gradually becoming quiet and

still made me think that Wordsworth had in mind the cheeks of Aeolus's winds blowing and then slowly folding themselves to sleep like the petals of flowers. My own intimations of reality and poetry often need some help, however. It was a student who made me feel that in "London, 1802" a moon-image would be more appropriate than the star-image. A critic made me realize that T. S. Eliot in "Excite the membrane, when the sense cooled/... multiply variety/ In a wilderness of mirrors," is probably referring to sexual re-stimulation helped by mirrors. For years I had believed I fully understood these favorite lines. And it never occurred to me until I began a close analysis of Robert Frost's "Come In" that the poem has many meanings, including a brief *apologia* for his inability to write "dark," tragic poetry. The ways out of ignorance and insensitiveness are many.

Especially common is to find an anthological poem so satisfying on one level that readers many long overlook other possible levels of poetic intention and meaning. Let me summarize briefly a recent experience with a famous poem.

In demonstrating to a class that differing interpretations necessitate different oral readings, I led myself, partly by chance, into a full study of "Richard Cory" leading to a new interpretation, appreciation, and evaluation of the poem. Before making this study I had frankly become bored by the poem because its aesthetic possibilities seemed exhausted. I now believe that Robinson had many reasons to complain, enigmatically, that this famous poem, already "pickled in anthological brine," was not properly understood. Some famous poems, like "Ode on a Crecian Urn" and "The Love Song of J. Alfred Prufrock" have excited critical sensibilities despite the anthologies; the anthologies have somehow lulled the sensibilities of the readers of "Richard Cory."

The interpretation I commonly found among critics and colleagues is that Richard Cory committed suicide because of his "spiritual vacancy" and his lack of purpose and that the "people on the pavement" are surprised by the self-violence of so imperial a man and are somewhat awed by the mystery of life. The evaluations of the poem move to extremes: it is either "a landmark" and "secure among American classics" or "a superficially neat portrait of the elegant man of mystery . . . (that) builds up to a cheap surprise end-

ing." My study of the cultural situation surrounding the poem has led me to conclude not that the usual interpretations are clearly wrong but that even when right they do not go deeply enough to illuminate what Robinson has subtly put into the text.

Richard Cory does not have an elegant, temperamental flaw, but rather a moral flaw—the sin of indifference to others—of which "we people on the pavement" are bitterly aware. When Cory shoots himself, these people are not deeply surprised, and they do not feel any sadness but rather a retributive satisfaction. Robinson, a humane moralist, has more compassion for Richard Cory than they have. There is evidence within the poem and confirming evidence outside it to justify the belief that Robinson is judging the people for their rancorous satisfaction as well as Richard Cory for his moral flaw of indifference.

Such a re-interpretation suggests that "Richard Cory" has a greater depth of poetic indirection, of insight, and of meaning than is generally felt by readers. Though Robinson's imagery is adequate only, "Richard Cory"—like all his best poems—has other kinds of beauty and complexity.

Anthological poems like "Richard Cory" dramatize the professor's peccant humour of feeling what he is supposed to feel about a poem instead of what he really feels. He needs to make use of the many remedies to combat the slowly stultifying effects of familiarity, repetition, and the winds of interpretation. On guard, he can each semester study carefully two or three poems among the divers famous poems in an anthology in order to keep his peccant humor from becoming a formed disease.

Harry R. Garvin
Bucknell University

Time magazine for Sept. 8, 1958 devoted a column headed "English Taught Here" to summarizing some findings of Donald B. Tuttle of Fenn College concerning the inadequate preparation of two thirds of the secondary school English teachers. Only five states require 30 semester hours of training in English of those who teach English; in Massachusetts, New Hampshire, and Wyoming "it is perfectly possible for teacher to confront English classes without having studied a line of Shakespeare in college. A year of freshman composition and a one-semester look at the Lake poets would satisfy Massachusetts." Don Tuttle was a member of the planning committee for the CEA Institute at Cleveland.

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The Crapshoot Chronicle
(Continued from page 1)

sound of her neighbors, gathered before her house today in order to protest, as they do each week, the open sewer which Henrietta has always enjoyed because, in winding its way from under the house and down to join the river, it reminds her of decent things: forgotten wisps of Kleenex, yesterday's tissue, Jean Valjean.

But the neighbors are really getting quite noisy, so Henrietta throws over herself the old shroud she has worn since the loss of her husband (for it would have been shameful, Henrietta feels, to waste it on the dead), and she takes from the marble-topped table beside her the loaded derringer she likes to carry in her purse. She walks to the window and fires, regretting that she does not own a repeater, but she notices with satisfaction that she has got Mr. Saunders, who once called her a harmless old woman. Carefully she blows the smoke away from the muzzle, reloads the derringer and replaces it on the table. Then Henrietta walks to the door and down the stairs and she goes outside. She rips a rotting shingle from the side of the house; on its back, where it is still light in color, she letters with a firm hand: STRANGERS AND DOGS TAKE NOTICE! THIS IS WHAT HAPPENS TO THOSE WHO TRESPASS ON A HARMLESS OLD WOMAN'S PRIVACY. Out of respect, she crosses Mr. Saunders' arms upon his chest. Then she props the shingle against his silent hips, where it can plainly be read

from the street, and she goes back into the house. Tomorrow she will call the men at the rendering plant, but for today Mr. Saunders must remain where he is, as a warning and an example to others.

III

All things riggish belong to Pan: goats and whispers, the secret shamefaced transactions in the drugstores, sheets and cheap whiskey and the sound of faster breathing. You walk, as Elijah did, through the sad winds of the night to a small bar where you take an evening drink before returning to the musty room which is now the only place you can call home. You sit down and all at once beside you is a pale painted wisp of woman, and she talks to you of love and sadness and the small animals she has buried, sobbing, in the soft earth. You buy her a cocktail, and suddenly she is beside you in the warm darkness, and then she is dead. You walk away from there through the somber mists of morning, and all your life you will remember the last slow fluttering breath and the crows that call as you stop, somewhere on your dark journey, to throw them crumbs.

IV

Advice easily given, seldom taken (wrote Leonine). Feel, however, must pass on to reader result of long life not always beautiful, always busy. Drink in morning, best take warning. Drink at noon a bit too soon. Drink at night, no cause for fright. Never walk across railroad trestle on stilts; interstices between ties too big a hazard. Watch out for old ladies brandishing sabres. Can be dangerous. When in Llama territory, stand to windward. Llama, nasty animal, likes to spit at strangers, though only after rumination. Never enter hogan in Navajo country without knocking. Navajo resents interruptions. Lie down often, but rest only as needed. In us we trust.

Tom Burnam
Colorado State College

Any member of the academic profession may nominate candidates for The Woodrow Wilson national fellowships. For a booklet describing the fellowships address The Woodrow Wilson National Fellowship Foundation, 32 Nassau Street, Princeton, N. J.

The Texas Joint English Committee for School and College has prepared an attractive brochure for distribution to high school seniors and college freshmen and sophomores describing the career opportunities open to English majors. The brochure is largely made up from material supplied by the National CEA office in Amherst and was prepared by Martin S. Day of the University of Houston.

The man who reads dictionaries



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Humanism of Thomas Mann
(Continued from page 1)

artist (as Friedemann does in his devotion to music) he cannot survive in the world.

Indirectly, the author is saying that unless a man can condition himself to endure suffering and learn to sympathize with his fellow human beings he cannot attain the 'ideal' of the true artist or individual. Friedemann is so concerned with himself that he takes himself too seriously; he is ultimately overcome by his own 'daemonic' energy which is intensified by his love for Frau von Rinnlingen.

II

In many of Mann's stories this hypothesis or theory is repeated. Another deformed creature makes an appearance in **Tobias Mindernickel**. He differs from Friedemann in that he seems to realize the importance of sympathy with his fellow beings as essential in overcoming life's burden. This sympathy is found early in the story when he turns to comfort a boy who has been jeering at him and Mann says: "But he looked a different man. He held himself erect and stepped out firmly,

drawing longer breaths under his narrow coat. His eyes looked larger and brighter, he looked squarely at people and things, while an expression of joy so strong as to be almost painful tightened the corners of his mouth."

This hero has learned the value of sympathizing with his fellow humans; and it makes him more confident, more satisfied with his lot in society. But Tobias is like Johannes, too. When he buys a small dog he becomes jealous of it because of the poor beast's physical normality. When he accidentally wounds the animal one day with a bread knife the effect on him is immediate and striking: he is relieved and happy that he can now administer to and sympathize with something other than himself. But as the animal recovers, Tobias becomes jealous and his daemonic urge overpowers him. In an effort to maim the dog, he kills it. In showering the wounded dog with sympathy, Tobias is trying to withdraw into his private world and to escape the reality of life as Johannes tries, by aesthetic attachment, to escape the same thing.

III

Another deformed 'hero' turns up in **Little Lizzy**. Jacoby, the lawyer, belongs to that well-to-do middle class of society which Mann is so fond of describing. He is obese, despises himself, and is cowardly and vain to the point of wanting to please others in spite of the enormity of the request. He, like Johannes, is all wrapped up in himself. Through his vanity he imagines his beautiful, sadistic wife to be in love with him. Too cowardly to see life as it really is he lives in an unreal world of his own making. Like Tobias and Johannes, he retires into his own private world only to be blasted from it with pathetic consequences at the end.

Alfred Lautner, the young musician in this story, mirrors this same theme of Mann's. He is described by the author as belonging to "That class of small artists who do not demand the utmost of themselves, whose first requirement is to be jolly and happy, who employ their pleasing little talents to heighten their personal charms." And then: "But woe to these wretched little poseurs when serious misfortune befalls them."

In other words, since this person has never conditioned himself for the harsh realities of life he will perish.

IV

In **Tonio Kroger** is found a hero different from any discussed up to now in this es-

say. A creative artist, a poet, Tonio feels out of place in society. He is possessed of that same 'daemonic' creative impulse found in Lautner; but here the similarity ends. Unlike Lautner and Friedemann, Tonio learns through suffering and love how to become a truly great artist. In spite of his being born in a society alien to his artistic temperament, he finds that by reconciling the bourgeois love for humanity with the daemonic qualities of the artist, he is able to achieve his true ideal in life.

V

Gladius Dei reveals another Johannes Friedemann who tries to live isolated in the seclusion of his world. This world of his is a synthetically spiritual one; when he sees a painting of the Madonna depicting her as sensuous and wanton his world crumbles. He feels that reality (in this case clothed in art) has at last caught up with him. His sense of 'outward' goodness enraged, Hieronymous storms into the shop and demands that the picture be taken out of the window on the grounds that it is sacrilegious.

In his protestations there is the suggestion that here is a man not as genuinely 'good' as he pretends to be; that underneath the hood of decency lies corruption and evil. Like his counterparts, Tobias and Johannes, Hieronymous tries to withdraw into a private world—in his case a private world of aestheticism which emphasizes merely the external 'little' things. He has tried to blind his eyes to

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Gleanings from the Third Annual American Humanities Seminar, Amherst, Mass. July 14-16, 1958

(These are not verbatim; they represent the gist of what was said)

Frank Porter Graham — Supplant the vicious cycle of fear and armaments with a cycle of faith and hope.

Sidney Hook — We need a broader, more universal ethic than brotherly love among the children of God.

Edmund W. Sinnott — Genetically speaking, we are still only one generation removed from barbarism.

Fred M. Hechinger — Scientists and humanists, rather than lawyers and generals, should lead the country.

Rudolf Mathias — We want tranquillity, not tranquilizers.

the evils and sordid reality of the world about him; and this has made him weak. The encounter with the painting is his first encounter with reality and he is overcome by decadence.

VI

Siegmunde Walsung in The Blood of the Walsungs is another dilettante artist. Along with his sister, Sieglinde, he enjoys nothing but the surface comforts of life. These two, like Alfred Lautner, make no efforts to escape from their comfortable world of synthetic pleasure. Siegmunde is the familiar dilettante, content to live free from suffering or want.

He realizes that he is living under conditions unfavorable to the creative artist; conditions which do not demand suffering or cause for human sympathy. His private world is found in the occasional reading of books and in his physical appearance. Sieglinde is like a mirror for him and when he looks at her he sees himself. When these two are faced by reality in the form of their overwhelming attraction for each other, they perish.

VII

Throughout the works of Thomas Mann there is found a continuous struggle of mankind in this world. In depicting this struggle Mann is being essentially humanistic. He realizes that there is no escape from life or its obstacles; but by enduring hardships and trials and by learning to sympathize with one's fellow man, a person becomes a complete individual. If man could always remember this he would fit into whatever society or circumstance life might place him in; humanity, as a whole, would be a far happier group of individuals.

James A. Fuller
D'Youville College

Joseph W. Angell, Jr. — The conflict between science and the humanities is as old as history. It is the confrontation of the kingdom of this world by the kingdom of the next. The humanities are the custodians of the emotions, the imagination, the instinctive transcendentalism of the human psyche; science is the apostle of the new, the non-human . . . The envelope of science moves back into time to come into contact with the findings of the poets.

Claire Baldwin — The scientists need broadening, not the humanists.

Richard Schlegel — The humanists are to blame for spreading misunderstanding of science.

Sidney Sulkin — Intellectuals spend too much time talking to each other and not enough time talking to the general public. The humanist today is in full flight.

Donald J. Lloyd — Teachers often make students archaic before they graduate. Teachers are not interested in new knowledge.

Anthony Luchek — If we want to "develop science as a national sport" we'll have to let amateurs into our circle.

Harold Taylor — In the long run, the American people cannot be sold ideas like soap. Public relations efforts create their own antidote.

John Q. Stewart — In our universities, young people are still being ground down under the research thumb. Some people should give up specialization and go into general research at once.

Reuel Denny — After human skills have been built into machines, we will have to discover how to disorganize ourselves. Our major problem is over-organization.

Reuben Frodin — Freshman English has become a dirty word because its teachers refuse to face up to the problem of communication.



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Henry Sams — High school teachers assume that the university has no relevance to their work.

Edward C. Fisher — We are aiming for a soft civilization and trying to make a tough man to fit it.

Ambrose Caliver — Americans are not committed to education, but only to symbols — enrollment figures, diplomas, buildings.

George V. Boyle — Scientists are frustrated individuals busy shooting at the moon. The humanist is merely a frill on our civilization.

Herman Allen — As of today, the scientists are doing a much better job than the humanists in creating a good image in the eyes of the public.

Robert H. Collacott — We are doing catwalks across the silos of specialization.

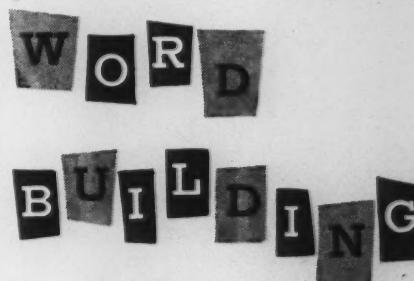
Malvina Lindsay — We should all have each other to supper more often.

Herbert A. Levine — The scientist is in the horse-and-buggy era. He thinks of himself as Horatio Alger.

John Ball — We should be more open to other people's images and less afraid of our own. If we could fear images less, we would understand them more.

Lawrence Spitz — The humanist is badly out of touch with our civilization.

Robert Hoopes — The paradox of our society is that our total social complex supports the learned life without understanding what it is.



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A Symposium of Comments
(Continued from page 3)

I believe that there should be closer articulation between English Teachers in secondary school and college instructors. An occasional conference of good will is hardly enough. There should be articulation committees locally, statewide, and nationwide, with some basic principles established for all. . . .

. . . how about visits of college teachers to the secondary schools to see for themselves what their lower colleagues have to contend with? I think it will make for a more charitable attitude all around. Perhaps they might even learn something from their colleagues in the lower grades.

I am all for increasing the knowledge about the teaching of composition ALL along the line. Much has been written and the professional journals are full of it. Secondary teachers by and large have not much of it. . . . Perhaps some kind of subsidized workshop might be the answer. . . . The science people do this in the summer by attending various industrial and scientific seminars with expenses paid.

Joseph Mersand
Jamaica High School, NYC

* * *

Here are some major topics which the Committee will perhaps consider extensively:

a. The nature and use of remedial and service courses in reading and writing. We know very little about either of these courses, and I believe that it is important that

we should. A large sum of money is spent ever year for remedial work in the United States, but we do not know whether or not the money is well spent. It is possible that English teachers ought to abandon remedial work completely.

b. Relations of high school and college teachers of composition. In my opinion the most important contribution that college faculties can make to American education is to bring their influence to bear on secondary school curricula and teaching. All the more then college teachers of composition should be particularly eager to draw secondary school teachers of English into their orbit, and this interest should include a concern for the certification of teachers.

c. The question of the responsibility for teaching reading and writing. In my opinion, Departments of English made a mistake when they agreed to take on the work in Freshman English as a "service" function for the college or university. This responsibility cannot be discharged in this specialized way. So fundamental a task is a major responsibility for an entire educational institution. . . . The Committee could make a fine contribution to the welfare of all English departments if it would stimulate the creation of programs to share this responsibility.

William R. Steinhoff
University of Michigan

In "The Teaching of Adults," (spring, 1958 issue of *Improving College and University Teaching*), Bernard H. Stern of Brooklyn College summarizes the experiences gathered in an experimental degree project for adults conducted under a subsidy from the Chicago Center for the Study of Liberal Education for Adults. This project was the subject of a discussion session at the East Lansing CEA Institute in 1954. The article concludes as follows: "Adult learners are quick to respond to their own rich and varied world when it is held up to them. They have the will to achieve insight into the meaning of the numerous events that have occurred to them in the course of a lifetime . . . It should be recognized that their life experience has not been shrugged off. It is there and it is meaningful in an academic setting. But their experience has not been given form, and this is what they must be taught."

Joseph Mersand, Jamaica High School, first vice-president of the NCTE, has recently prepared drama studies of "West Side Story" and "Sunrise at Campobello." His articles "Teaching Listening in High School" and "Fostering Personal Development through Literature" appeared in the Bulletin of the National Association of Secondary-School Principals.

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Pathetically, I must resort
To use of fallacy,
That I may tell effectively
This wondrous thing I see.

For on this crimson autumn day
The abstract comes to be.
Objects thought inanimate
Are quite alive to me.

The leaves on every tree branch
Are twinkling in the sun.
Don't you see them curtsey?
Am I the only one?

Can't you hear them rustle,
Talking 'mong themselves?
Can't you hear them whisper?
(Slyest little elves!)

Maybe they are laughing
At things like you and me
Saying, "How pathetic
And what a fallacy

"That human beings never
Can be so fanciful
To think of us as people
From worlds so beautiful!"

Janet Johnson
Aquinas College

The Graduate Student of English, a quarterly journal, completed its first year of publication in July, 1958. Addressed specifically to graduate students of English, it has nevertheless been subscribed to by many faculty members around the country, and it has published articles by Joseph E. Baker, A. O. Silverman, Alan B. Donagan, and Raven I. McDavid, Jr., as well as by graduate students. Subscription is \$2; send subscriptions to University Station Box 4050, Minneapolis 14.

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